

STUDIO LIGHT

A MAGAZINE OF INFORMATION
FOR THE PROFESSION



PUBLISHED BY THE
EASTMAN KODAK COMPANY
ROCHESTER NEW YORK

DECEMBER 1927

A Big Gain In Panchromatic Speed

The speed rating of Eastman Commercial Panchromatic Film without filters is now 120%, which is 20% faster than *Par Speed* Portrait Film.

This added speed adapts the fully color-sensitive Panchromatic Film to practically any kind of photographic work, either portrait or commercial, where correct color rendering is desirable.

The Panchromatic is not only faster than the fastest orthochromatic materials when used without filters, but is from three to six times as fast when color correcting filters are used.

Ask your dealer for the free booklet, *Color Films, Plates and Filters for Commercial Photography*.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'

A Permanent Workroom Satisfaction

There is a wonderful satisfaction in trimming prints with a keen, true-cutting, solid metal trimmer. Eastman Metal Trimmers trim easily and accurately, do not get out of order, last a lifetime. They are furnished in three sizes with brass rule, heavy cutting blade and bed marked by white lines in one-half inch squares.



The Price

No. 10—10-inch blade and rule	. .	\$15.00
No. 15—15-inch blade and rule	. .	20.00
No. 20—20-inch blade and rule	. .	25.00

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

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*By Thos. Southworth
Memphis, Tenn.*

Eastman Panchromatic Film
Negative, Vitava Print.



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COMMERCIAL PHOTOGRAPHIC SERVICE AN ASSURED SUCCESS

ON OCTOBER 30th a committee of the Commercial Section of the P. A. of A. held a meeting in the office of the Secretary in Cleveland for the purpose of completing plans for the new Commercial Photographic Service. Those present were Charles D. Kaufmann, Chicago, Chairman; H. Hesse, Louisville; Harry DeVine, Cleveland; J. W. Scott, Baltimore, and F. L. Wyckoff, Detroit.

The object of the service or exchange is to enable any member of the association to take an order from one of his local customers for work which will be performed by another member in a distant city.

To illustrate, a letter was received at the office of the Secretary a few days ago from a big rubber company in Akron saying that they wanted to secure photographs of fifteen or twenty of their branches.

Under the present plan of this Commercial Photographic Service, it would only have been necessary for the advertising manager of the rubber company to call up one of the Association members in Akron and place the order with him. He, in turn, would refer to his Commercial Photographer Directory and place the orders with photographers in the various cities.

The first step in the organization of this service will be the publication of a directory of the commercial photographers, as well as of photographers who are doing a combination commercial and portrait business. It is expected that this directory will be off the press within the next two or three weeks and distributed.

We have not been informed just how inclusive this directory will be but we assume that it will contain only the names of members of the association. The rec-

ommendation was made that this service be featured in some of the commercial advertising in the National Campaign.

The committee devised some very simple rules which will govern the handling of this work by commercial photographers.

*Rules Governing Commercial
Photographic Service of the
P. A. of A.*

1. The photographer must write in detail all instructions regarding the work, and request charges for same before placing order.
2. The *negative* is to be delivered to the photographer placing the order.
3. Payment must be made promptly upon delivery of a satisfactory negative.
4. It is understood that in all your dealings with another photographer you are to abide strictly by the Code of Ethics of the P. A. of A., to which you have subscribed.
5. In the event of any misunderstanding, the matter will be adjusted by a Committee through the office of the Secretary of the P. A. of A.
6. All orders from photographers should take precedence over local business.

This service, it would seem, should prove of great benefit not

only to photographers in the larger cities, who will often receive orders for photographs of construction work in different sections of the country, or installations of machinery or equipment, but will also enable the photographer in a small manufacturing community to secure work which will be done for him by the city photographers.

In any event, whether you are the man who places the order or the one who receives the commission to do the work, you will surely profit, for it is a plan which will stimulate commercial business.

The Committee also recommended to the Board of Directors that the Association publish a set of standard forms covering cost sheets for the commercial and portrait sections, legal forms that will obviate the necessity of a photographer appearing in court when photographs are made for legal purposes, as well as order forms for commercial photographers, and other standard forms which should be a help to the photographer in caring for his records.

Work has already been started on advance registrations for the big Louisville Convention, which it is hoped will surpass that of New York. Don't forget to reserve the week of March 27th for the National, to be held in Louisville, Kentucky.



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ADVERTISING AND SELLING SUGGESTIONS

THE demand for the advertising cuts which we have offered free of charge for the last eight months indicates that photographers are advertising more than ever before.

We have received hundreds of clippings of these advertisements and we believe they are as attractive as any copy used in the newspapers in which they appeared.

This local advertising is very important at a time when national advertising is just beginning to be felt, and it will be increasingly important as national advertising makes more and more people conscious of the desirability of being photographed.

It is then that the prospect will begin to think: "Where shall I go to be photographed?" Local advertising will answer the question and the local advertiser will get the bulk of the business thus created.

National advertising pushes the prospect towards your studio. Local advertising pulls the prospect into your studio.

Christmas advertising should end just as soon as you have sufficient business to keep your studio running at full capacity until Christmas day. But don't stop advertising. Just drop the Christmas theme and suggest pictures for the New Year.

"As a most personal acknowledgement of gifts received at Christmas time, send your photograph.

Sittings the week of December 26th—photographs delivered directly after January 1st."

An advertisement such as the one above should keep your studio busy the week following Christmas and probably longer.

Many people will receive photographs at Christmas and your advertising should tell people that such gifts suggest the return of a photograph. If you can get the people of your town into the habit of exchanging photographs you will materially increase your business.

The sale of modern Home Albums will help to encourage the exchange of photographs among young people as well as families.

Three styles of this handsome Home Album are now being produced by Taprell, Loomis & Company and any one of the three will be an ornament to a library table and in perfect keeping with similar articles in the most refined homes.

Style A is a Spanish grained, artificial leather in dark green or seal brown. The price is \$5.00. Style B has a genuine leather



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Style A



Style B



Style C

cover in olive green, embossed in a pine needle effect with delicate, gold leaf ornamentation. The price is \$15.00. Style C is a polychromed, genuine calfskin, ornamented in a beautiful, tooled, art nouveau design that suggests the work of the early Italian book makers. The price is \$25.00.

A discount of 50% is allowed the photographer and the albums are sold without leaves. The idea is for the photographer to service the album. The pictures for the album are brought to the photographer, who mounts them on the leaves and makes a charge for this service. The hinged leaves, with a fly leaf which prevents the pictures from rubbing together, are 20 cents each.

While there is an excellent profit on these albums, the great ad-

vantage in pushing their sale is the demand they create for portraits. With such an attractive book to hold the portraits of one's family and friends there comes the desire to fill it.

January is a good month to advertise portraits of the children. They should be photographed every year and January is a good time for such a resolution. School pictures, weddings, confirmation, pictures for Easter, which falls on the 8th of April this year, pictures of students home for Easter vacation—all of these offer advertising opportunities, and the man who advertises will get the business.

Send for the cuts shown on page 26. They are yours for the asking and if used as suggested, in your local newspapers, they will bring you business.



Convenience would be a sufficient reason for using Film, were it only the equal of glass plates, but it was superior quality that switched the majority of life-time users of glass plates to Eastman Portrait Film, Par Speed—Super Speed and Commercial brands.



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THE PICTURES AND THE MAN WHO MADE THEM

OUR illustrations this month are quite out of the ordinary because they are the first portraits made on Panchromatic Film that we have reproduced in Studio Light.

The Panchromatic has always been considered a commercial material and it has come to have a very wide use among commercial photographers. Once a comparatively slow material, its speed has been gradually advanced until it is now slightly faster than Par Speed Portrait Film.

This increase in speed is probably the reason for its having found favor with a number of portrait photographers who were determined to see in what way this completely color sensitive material might be of advantage in their work, and in a number of cases Panchromatic Film has been adopted as the exclusive negative-making material of these bolder workers.

Naturally there had to be a considerable advantage, because photographers do not change their methods of working, slight as the change may be, unless they see a distinct advantage in doing so. In portraiture, as in commercial work, the panchromatic advantage is in the true rendering of color—hair, eyes, flesh colors and draperies are rendered in tones

more nearly approximating what the eye sees than is possible with other materials.

Look at a sitter's face under a mercury vapor light or through a green filter and you will see about the way a non-panchromatic material will photograph that face—you see the result every day in unretouched proofs. The small, red, blood markings beneath the skin, freckles, tan or yellow complexions, all photograph much darker than they appear to the eye. In fact, a face may appear quite smooth yet photograph quite rough because ordinary negative making materials are not color sensitive.

Our illustrations are from Panchromatic Film negatives, made by Mr. Thomas Southworth of Memphis, Tennessee, and are practically unretouched. Mr. Southworth's remarks regarding his experiences with Panchromatic Film will be more interesting than anything we might say, so we shall quote some of his comments:

"Not since the advent of developing paper for the professional has anything become so valuable to me as the adoption, exclusively, of the Panchromatic Films. As I see it, the two outstanding advantages in their use are the 'lifting' of flesh values—reproduc-



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ing faithfully the facial colors as they appear visually—and by virtue of this gain, the almost total elimination of the need for retouching, especially with little sitters.

“Crack retoucher that I used to think I was, it is my observation that there is no retoucher expert enough to do the work so well as the ‘Pans’ do it for nothing chemically.

“It does not require much imagination to see what this must mean to the photographer along about the Christmas season. Along with the women, I claim to have a nose for bargains. Paying but a dollar or two more per case for films with which the retouching is included in the emulsion—a quality of retouching that surpasses that of the most expert retoucher—even were nothing else to be gained, is more than I care to pass up.

“In my earlier use of the ‘Pans’ I made the mistake of over-exposing, and with the green light, of over-developing. My observation with further use leads me to believe that in an average sense—average as to all of the colors—they are really faster than the Par Speed emulsion of Portrait Film and that only when black hair or draperies are encountered must one give more exposure.

“I feel that I have become quite accustomed to the green light in lieu of the red for developing and it is certainly no disadvantage to

use this light for the ‘Pans.’”

It may be interesting to our readers to know that Mr. Southworth makes all of his negatives in the homes of his sitters, using flashlight exclusively except for the few negatives he makes out of doors by sunlight.

His negatives are all 5 x 7 and the prints he delivers are projected on Vitava C with an Aristo lamp in conjunction with condensers and the front element only of a Dallmeyer 2A lens stopped most sparingly—never beyond *f*.5.6—to give softness.

His flashlight apparatus is one of his own devising and the charges, two grains of powder, with the light at about 8 feet from the subject, eliminate the need for a screen between the light and the sitter. His reflecting screen is well forward of the sitter at an angle designed to throw as much frontal illumination from the flash as possible, the idea being to retain the modeling so often destroyed by improper position of the reflector.

The fact that Mr. Southworth finds it necessary to give somewhat longer exposures for extremely black hair or black draperies is due to the nature of the panchromatic emulsion. Its scale is slightly steeper than that of Portrait Film and the introduction of a pure black does necessitate longer exposure to secure detail in the black. Correspondingly shorter development, how-



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ever, will prevent the highlights from blocking.

Mr. Southworth does not use a color filter. His earlier experiments were made with a K2 Filter which gave him too much color correction for his idea of a brilliant portrait lighting. When Mazda lamps are used the color filter is not necessary and shorter exposures can be made without it. We know of one photographer who uses Panchromatic Film for photographs of children, makes all exposures in one-twenty-fifth of a second and, like Mr. Southworth, finds no need for retouching his negatives.

Several precautions are necessary for the use of Panchromatic Film either in portraiture or commercial work. Red light must be completely eliminated. The slightest amount of red light will hope-

lessly fog the film. Panchromatic Film may be handled by the light of the Series 3 Wratten Safelight or holders may be loaded in the dark, the films placed in a covered tank and developed by time and temperature. A card is packed with each dozen films giving the time of development necessary at a given temperature.

The Series 3 Safelight gives a very faint green light which appears brighter as one becomes accustomed to it. The reason for this is that one's eyes are more sensitive to green than to red when the light is of low intensity, so it is practical to use a safe green light when one must use a light for developing. If you are interested in Panchromatic Film we will be glad to send you the booklet, "Color Films, Plates and Filters" free on request.



WATCH YOUR DEVELOPER TEMPERATURE

A DEMONSTRATOR dropped into a photographer's studio the other morning and found him intensifying a whole batch of negatives. He said his developer had not seemed to be working as well as usual for several days, and he attributed the trouble to a developing agent that did not seem to be up to the standard.

There were more films to develop so the demonstrator took a hand in the work. You might not believe that there are photogra-

phers today who will guess at the temperature of a tank of developer rather than go to the trouble of providing a thermometer for the purpose, but such was the case. On testing the tank of developer it was found to be nearer 50° than the 65° it should have been.

The tank was set in hot water until the temperature was brought up to normal, another batch of negatives was developed and the results were all that could have been desired. In fact, that pho-



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tographer must have been developing at too low a temperature for almost a month, judging from his negative quality.

We sometimes think it is foolish to warn photographers about such obvious precautions as the noting of developer temperatures

for both films and papers, but it does no harm and it may help some one out of a difficulty. Keep developer temperatures at 65° for films or plates and 70° for papers, and you will always get the best possible results from your chemical solutions.



INCREASING PROFITS BY QUICK TURNOVER

ONE of the most important factors in a successful business is the quick turnover of stock with its resulting increase in profits.

There was a time when a lack of distribution facilities made it necessary for the photographer as well as the merchant to anticipate his wants for a considerable length of time.

He stocked up at certain seasons—tied up his money in merchandise or materials and suffered the inevitable depreciation, in addition to the actual loss of interest the money might have earned had it been available for an interest bearing investment.

Today the merchant who makes the greatest profit is the one who turns his stock over the greatest number of times during the year, and, needless to say, he attempts to handle merchandise which sells fast.

The photographer has but one line to sell—a made-to-order product—but greater distribution fa-

cilities have placed adequate sources of supply close at hand so he need not anticipate his wants for more than a few days or weeks at most, and he too can realize a quick turnover on all of his necessary materials.

You have, no doubt, had a successful photographer pointed out to you and have been told that he made a good share of his money outside of his business. Such men invariably succeed by operating on a small capital, turning their stock as often as possible and investing surplus earnings.

Suppose you use \$1200.00 worth of materials in a year. If you buy a year's supply of any one, you have tied up an amount of capital that would yield a return of 6% interest or even more with a favorable investment. And in addition you might not be able to take advantage of your cash discount.

Of course, you wouldn't buy a supply of films or plates for a year, but you are sustaining a loss if you buy materials for *any* longer



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period than is consistent with your needs. A month is a good basis to work on because you pay your bills every month, or should, because you want that cash discount.

There is even a greater need for a quick turnover of your stock of paper because few photographers have desirable storage facilities. Paper is often kept in a darkroom or workroom where there is moisture, chemical or gas fumes, and while it leaves the factory and your stockhouse in good condition, it may deteriorate if it is not properly stored in the studio. And, again, capital tied up in material can not be earning dividends for you.

Chemicals are usually bought in reasonable quantities, possibly because those which are most subject to deterioration are sold in fairly small quantities and in glass containers.

One of the greatest items entering into the cost of producing photographs is depreciation and the greatest avoidable depreciation is on photographic mounts.

Go into almost any studio which has been established for a number of years and you will find quantities of mounts, some of which are absolutely worthless, others which are perfectly good but are probably out of style, and a great quantity of new styles which have just been bought.

If this is the condition in your

studio, it would be a real economy for you to junk all of this stock that is at all questionable. Take the loss, and profit by the experience.

You have probably had a salesman show you something new—you wished you could buy it but you had a thousand or two folders on your shelves that you felt you must use. You had overstocked and some other photographer who bought in smaller quantities was in a position to buy and use the new mounting.

We suggest that you go over your books and learn just how much stock you have bought during 1927. Do not include in these figures anything but the materials actually used in producing your portraits—papers, films or plates, chemicals and mounts.

Divide the year's total of purchases by twelve and compare this average amount of materials used in a month with your inventory of materials on hand.

If you are overstocked you are losing money, and quite often such a loss amounts to several hundred dollars a year.

Make a New Year resolution that you will endeavor to turn over your investment in working materials as nearly twelve times during the coming year as is possible. You will quickly see the advantages in actual profits and available capital.



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DIRECT COMMERCIAL ADVERTISING

THE commercial photographer is not usually bothered with a rush of Christmas business. He may photograph more than the usual number of window displays, and this business is fairly easy to get because many merchants make elaborate displays at this season, but he is very likely to find time to plan advertising to create new business.

National advertising for commercial photography appearing in the business magazines is reaching business executives, advertising managers, sales managers and superintendents of manufacture in large and small manufacturing plants and selling organizations in every locality.

The commercial photographer must make his local connection with these prospective users and buyers of photography. Local newspaper advertising will not do it. Or, if it would do it, would be too expensive. Too small a percentage of newspaper readers are prospects for commercial photography.

Direct advertising is the only solution of the problem. And if the prospect is important enough we would suggest direct solicitation with plenty of samples and well thought-out sales arguments.

But you can't solicit all of your prospects, so we suggest direct mail advertising. And again there must be samples and sales argu-

ments to actually make the sale.

It's near the first of the year but there is plenty of time to plan a monthly advertising piece for a well selected list of prospects. Make it in the form of a monthly calendar.

Choose the most attractive—most startling or most unusual picture you have ever made, for your January mailing piece. It may be mounted on a blotter or may simply be a double weight print, but it must be so good that the man who receives it will not chuck it into his waste basket.

The print should contain the picture to attract and hold attention—a short slogan, preferably from one of the national ads, to suggest the value of photographs as an aid in selling—your studio name and address, but not so prominent as to spoil the looks of the print, and the calendar for the month of January, which is the psychological argument for keeping your advertisement on the prospect's desk or in his office for a month.

Before the end of January you should do the same thing over again, using a picture of an entirely different nature. Each month's picture appeal should be directed at a different class of prospects, making the twelve pictures for the year cover as many uses of photography as possible. You might even use two classes



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of pictures on your card each month.

But if you begin such a direct mail campaign, keep it up. You may not see results immediately, but you are keeping your name before those who will eventually be buyers of photography. It may take a year to strike the responsive chord.

Never allow one of these mail pieces to be late. The fact that they reach the prospect's desk every month on the same day is, in itself, an advertisement.

Be sure that each month's

print is as fine a piece of photographic work as you are capable of turning out of your studio. It must be an example of what you can do for your prospect when you do get his business.

We have heard of cases where the idea was adopted by a customer for his own business, resulting in twelve profitable monthly orders for a large number of prints.

And if you believe as we do and adopt this plan for 1928, will you please be good enough to place Studio Light on your mailing list.



LANTERN SLIDES FOR ADVERTISING

MANY photographers in the smaller towns have found that advertising in the local motion picture theatres is very profitable and we have many requests for information regarding the making of lantern slides for this purpose.

The advertising suggestions which appear on page 26 of this magazine are usually quite well suited to advertising slides because they are short and to the point. All they need is the signature of the photographer.

We suggest that the studio signature be cut from a letter-head or envelope and pasted across the bottom of these ads. The patch so made will not show in your negative if you will use the Eastman Commercial or Proc-

ess film and develop to good density.

The copy should be evenly illuminated from both sides. In making the exposures it should be remembered that the Commercial Film is 26% as fast as Par Speed and Process Film is only 5%, so the exposure for the Commercial should be four times, and for Process, twenty times the exposure you would give for Par Speed.

Make your negatives the exact size wanted for your slides and you can make the slides by contact. It is really little more trouble than making prints from a negative, and the only materials needed are the Lantern Slides, cover glass, paper masks and gummed binding strips.

It is often more desirable for the photographer to use actual photographs that he has made of people in his own town for these advertisements, in which case we suggest that he first secure permission to use such pictures in his advertising slides.

Such photographs may be mounted over the silhouette pictures in our ads. The problem then is one of making a negative which will give a satisfactory rendering of both the picture and advertising text.

Obviously the exposure necessary to correctly reproduce the photograph will be too great for the printed matter against its white background.

To overcome this difficulty, cut a black paper mask with an opening the same size as the photo-

graph you have used on your copy. Make an exposure short enough to give the printed text good contrast. Then carefully adjust the black mask so that it covers all of the copy except the photograph.

You can now continue the exposure for the photograph. If the two exposures are nearly correct the short time for the text should give you good contrast while the longer time for the photograph should produce the desired softness for good reproduction.

The photographer's advertising should be as nearly perfect as possible. That's why we suggest that you copy clean printed text and make your illustrations and text an advertisement for good photography.



PORTRAIT LIGHTING

LAST month we spoke in a general way about the printing quality of the negative and the fact that there seems to be a present day tendency to produce lightings which are too soft—which do not show good modeling and as a result are not the best possible likenesses of the subject.

We can not believe that such pictures will sell as well as those made with more thought of the qualities that produce realism, and we are pleased to see that the same opinion is held by our con-

temporary, *The British Journal*, from which we quote a portion of an article on this subject that is well worth reading:

"There are fashions in portraiture as in most other arts which cater mainly to the feminine section of the public, but it is difficult to believe that the very flat, insipid lightings sent out by many good-class studios are supplied at the wish of the sitters, but are rather due to a lack of light-controlling ability on the part of the operator.

"While there is a decided advance in posing and space-filling, the lighting is wanting in character, and in consequence the likeness suffers. As the greater portion of portraits are now made by artificial light, and there are so many different systems of producing it, it is difficult to say what should be done to produce better modeling, but in many cases the trouble is due to the craze for short exposures.

"Even with the most rapid plates and films and large-aperture lenses, an exposure of several seconds is necessary to get a good negative of a properly lighted large head. But the modern portraitist, often a woman, is so afraid of moves that shadow is almost banished from the face in order to shorten exposure.

"The prevailing idea seems to be to have a powerful light placed nearly in front of the sitter, usually too near the eye level, and to finish the deadly work by means of a large, white reflector. In extenuation of the offense, it may be urged that the general use of face powder has made lighting more difficult than it was formerly, but this only calls for a little more skill, for even a white marble or plaster bust can be rendered with full gradation in a properly controlled light. In fact, a good object for practice is a perfectly white ball, such as is used as a model for drawing. If this can be photographed to suggest its spher-

icity, a long stride will have been made on the road to successful portrait lighting, the tendency to 'overlight' having been overcome.

"Nearly any lighting effect can be secured (with good modeling) with the minimum exposure by using a soft general illumination and putting in the highlights by means of a movable lamp which can be placed to give the desired effect.

"For this purpose a flood or even a spot-light with a little diffusion, if needed, will give excellent results. If placed at the orthodox 45° the three-quarter lighting is obtained, and by moving the lamp back anything between this and a Rembrandt may be had.

"It is, by the way, surprising how much better a Rembrandt looks when there is plenty of diffused light on the 'dark' side than when only a reflector is used. It may be added that when a reflector is used for ordinary lightings, it should be placed at such a distance that the shadows are softened and not abolished.

"It is possible to take out all the modeling on the shadow side by having the reflector too near, and what is even worse, too far forward. As a general rule, the reflector is in its best position when it just brings the outline of the shadow side away from the background without drowning the shadows under the eye, at the corner of the mouth and the

shadow from the base of the nose to the corner of the mouth.

"The distance between the main source of light and the sitter is an important factor. As this becomes shorter the lighting is more pronounced (more pointed and brilliant) and as the distance is increased a softer effect is produced. When moving the light its elevation should be noted and if necessary altered. As it approaches the sitter more of a top-light effect is obtained, so for deep set eyes and hollow cheeks the light should be lowered.

"One important fact which must not be overlooked is that good modeling cannot be obtained if too much light is used. Very short exposures can only be obtained by sacrificing quality."

We believe with this writer that good modeling, roundness and brilliance will make more pleasing portraits and that to make negatives which will produce such pictures the main source of light must be near enough to the sitter to produce brilliant highlights. The shadows should be illuminated to balance these highlights but there should never be enough light in the shadows to flatten them out and destroy their modeling.

The correct exposure on Eastman Portrait Film will then produce a negative that will make prints having detail in both highlight and shadow.



Missing in countless homes are these precious records of childhood—the milestones of life that will be treasured in the years to come.

Your children are growing up. Have them photographed now and add a new picture to the record each year.

Make an appointment today

THE SMITH STUDIO

STUDIO LIGHT CUT S145, FREE ON REQUEST

The boy at school treasures,
most of all, his photographs
of the home folks. Send him
a new portrait.

*And when he comes home you'll
want a new portrait of him*



THE SMITH STUDIO

STUDIO LIGHT CUT S146, FREE ON REQUEST



At Eastertide

Your photograph will
carry the most personal
of all greetings.

*A sitting now will allow am-
ple time for careful finishing
of your portraits*

THE SMITH STUDIO

STUDIO LIGHT CUT S147, FREE ON REQUEST

A Distinctive Film Quality

Halation is most noticeable when a strong light comes next a black shadow, but in portraiture halation most often occurs within the area of a highlight, destroying its minute detail.

The sparkling highlights of Eastman Portrait Film negatives are largely due to the absence of halation. The film support is so thin that there is no room for the light to spread. This is one reason for the superior quality of Eastman Portrait Film negatives.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'

Portrait Quality

You can't judge portrait enlargement quality by old standards. Project a print on Old Master Eastman Portrait Bromide and you will find the enlargement has a new quality appeal. The print is distinctly different because the paper is made specially for portrait enlarging.

Eastman Portrait Bromide is furnished in Old Master, Rough Matte and Rough Lustre surfaces in buff and white stocks, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

98% pure



The quality of results produced by a developer depends largely upon its balancing factors, the sodas. Sodas vary greatly in strength and uniformity. For this reason, all Eastman formulas are based on the use of Eastman Tested Carbonate and Sulphite. These sodas contain 98% pure Sulphite and Carbonate and do not vary over 1% in strength.

Developers prepared from Eastman Tested Chemicals will produce negatives and prints of uniformly high quality. Specify E. K. Co. Tested when you order chemicals.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

All Dealers'



Any tray becomes an efficient washer

Like washing prints by hand, the Eastman Automatic Tray Siphon keeps the prints separated, changes the water constantly and makes a thorough job of washing.

Adjust the Siphon to any tray and turn on the water, that's all there is to it. The chemically laden water is siphoned out at the same speed at which fresh water enters the tray. See the Eastman Automatic Tray Siphon at your dealer's. The price is \$6.00.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

*Resolve To
Sell More
Large Prints
In 1928*

It's easy to make these larger prints when you have an Eastman Auto-Focus Enlarger in your printing room.



There is no focusing. You merely place a negative in the holder, slide the counter-balanced camera up or down on its track to secure the desired size of image, place a piece of paper in the holder and make the exposure. It's as simple as contact printing and the results are equally good. Makes prints 20 x 28 inches or smaller from negatives 5 x 7 inches or smaller. The paper holder masks prints from 3 x 3 to 17 x 20 inches.

The price is \$175.00 at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Here is the Newest for Two Combination Portraits



THE DUETTO

An inslip easel style. The design is especially attractive. It is finished in myrtle green and silver on the Greystone and beaver brown and gilt on the Neutraltone.

Sizes	3 x 4½	4 x 6	for 2 prints
Prices	\$17.50	\$22.50	per 100

It is a good plan to have this style on the sales counter. It oftentimes enables studios to sell extra portraits from otherwise discarded negatives.

Samples of both colors for twenty-five cents.
You will find it a profitable style to feature.

SAMPLE OFFER FW-87

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(EASTMAN KODAK COMPANY)

CHICAGO, ILLINOIS

The Leading Card Novelty House of America



For either portrait or commercial subjects, with either artificial light or daylight, the Eastman Universal Plate produces negatives having the body, the snap and brilliance that are essential to the finest printing quality.

The adaptability of the Universal to a wide range of subjects specially recommends it to the plate user.

*There's an Eastman Plate for every purpose
backed by Eastman service*

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Importance of Uniformity

The increased production demands of the Christmas season call for photographic papers having dependably uniform quality. Every print must count—every order be delivered on time.

You can depend upon Vitava Papers to carry you through your busy season without delays or disappointments—to maintain the highest standard of print quality.

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